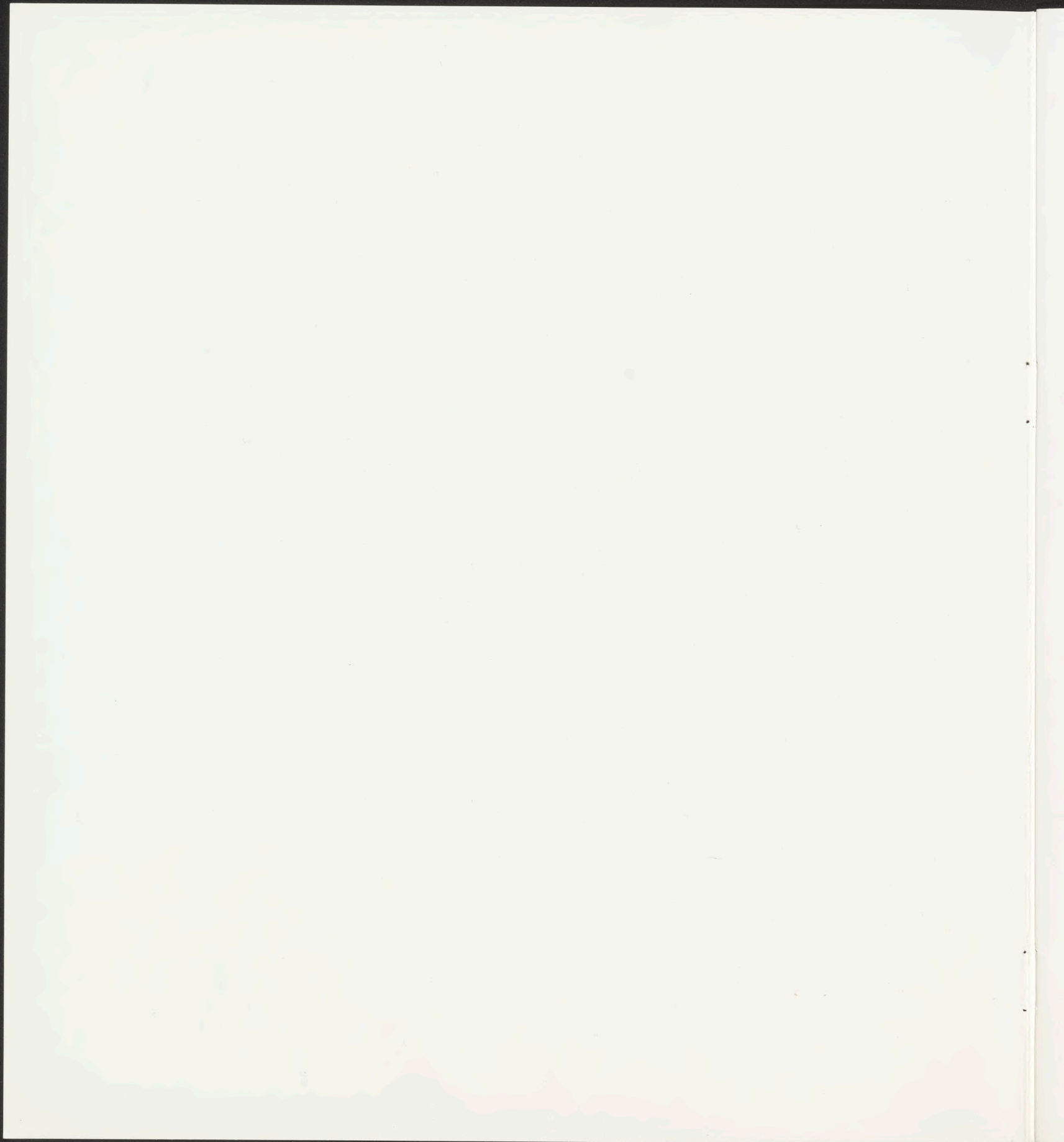


F R A N K



W R I G H T



FRANK WRIGHT

paintings, 1968-1980

CORCORAN GALLERY OF ART
WASHINGTON, D.C.

Frank Wright: paintings, 1968-1980

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Many people helped me in working on this exhibition and catalogue, more than I can thank by name in this space. Their efforts are greatly appreciated. I would like to offer particular thanks to Peter C. Marzio, Director of the Corcoran Gallery of Art, and Jane Livingston, Associate Director, for inviting me to work on the project, and I am grateful for the aid I received from Clair List, Cathy Card and other members of the Curatorial Department. The artist and his family have been immensely helpful in all aspects of preparing the exhibition and catalogue. Thanks are due to the personnel of Kennedy Galleries, New York, especially Lawrence A. Fleischman, Director, Lillian Brenwasser and Lynn Bettmann. I would like to acknowledge the unfailing support of a number of my family and friends, who offered suggestions and encouragement throughout the activity. Finally, special thanks must go to Alex and Caroline Castro, who, with their customary thoughtfulness and good humor, made sure that it all came together.

David Tannous
Guest Curator

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26. *Mary Setting the Table*, 1980, 24 × 18 inches



30. *Mirror Image*, 1978-79, 35 × 28 inches

"I want to use my paintings as a way of inviting people into my life." Frank Wright speaks unhesitatingly of his work as a means of communication, and, looking at this large group of paintings from the past dozen years, we can see indeed that a life has been spread out for us. Here are the artist's family—his wife Mary and his daughter Suzanne, accompanied at times by his father and sister-in-law—moving about the familiar rooms of his house. Here is the artist himself, sometimes at home, more often in the studio, painting, sketching, reading, quietly observing. His friends are here, too: students, models, fellow artists, one of his teachers.

The city appears, both as it is and as it has been. We are surrounded by an angled panorama of Ninth Street, dominated on one side by the towering buff fortress of the F.B.I. Building, balanced on the other by the rear of the red brick structure next to Wright's studio. We see the front of the studio building, an historic landmark opposite the National Portrait Gallery, its venerable facade studded with an unlikely conglomeration of loud signs announcing various small businesses. A younger version of the building, in a view of F Street of eighty years ago, shows as motley a group of signs, though perhaps less loud. Montrose Park, marked with paths, benches and ambling passers-by, in a series of paintings passes through the seasons of the year.

Summer vacation trips are recalled in sweeping horizontal views of the Maine seacoast, the rocky beaches dotted with people and the low headlands topped with cottages. From closer to home, there are scenes of the Pennsylvania countryside and a church picnic in rural Maryland. All of this is cast in a mellow glow—of mood as much as actual light—that seems to carry a built-in benediction. Here is a domestic version of *luxe, calme et volupté*. Without reference to the unusual or the exotic, these beautiful and self-assured paintings build an unexceptionable paradise, an apotheosis of everyday pleasures.

There's no question that on the most immediate level, Wright's works are immensely accessible, a vision of a world without problems or pain, an episodic recounting of (in the artist's words) "our happy times together." Yet it is this very accessibility, and a consequent too-easy acceptance of the more readily identifiable attractions of the paint-

ings, that can obscure what else is happening here: a complex interaction of formal and technical experiments, personal references and public statements, exact observation and willful distortion, movement and stasis, the present and the past, the ideal and the actuality.

It's necessary to begin with a history, because one of the keys to understanding Wright's work is to recognize in it the importance of continuity and tradition. John Franklin Wright, Jr. is a sixth-generation Washingtonian. His direct ancestor Charles Wright, a hatmaker, was born in nearby Alexandria, Virginia in the late 18th century, before the Federal Capital was founded. After the family moved to the new city, early in the next century, they established a metalworks and stove-making business, locating on Navy Yard Hill at the time of the Civil War and becoming quite prosperous. During this period, the Wrights lived at various times in several downtown areas, most often on Capitol Hill, but at the end of the century they moved out to the small community of Kenilworth across the Anacostia River. The family always has been close-knit. In Kenilworth three generations lived in four neighboring houses; Wright himself lived in one of these until he was nineteen years old.

The young Wright grew up hearing family stories; in them, the history of the city was intertwined with that of his ancestors. He played on the swampy banks of the Anacostia, near the grand old houses, many of them by then dilapidated and abandoned, that had been built by important merchants and politicians more than a hundred years before, when the free-flowing river, not yet silted up, allowed ships to sail as far upstream as Bladensburg to load tobacco. While still in junior high school, he wrote a history of Kenilworth; later he was to begin collecting memorabilia of Washington's past—maps, city directories, old photographs and stereocard views of the principal monuments, buildings and historical events. Among other mementos, he still has the corporate seal of the family metalworks, R. F. Wright & Son (The business closed during the Depression.).

Along with this intense involvement with local history and a strong sense of his family's closeness and continuity, Wright was developing his artistic interests and abilities in similar humanistic directions. He began to draw extremely

young, asserting from the start, at three and four years old, that he wanted to be an artist, without really knowing what the term meant, and even then what he drew almost exclusively was images of people. He was fascinated by cartoons, imitating the famous Disney characters and devising fairly early his own comic strip. Other influences were the commercial illustrations in popular magazines and children's books (in particular, the work of N. C. Wyeth, Ogden Pleisner, Dean Cornwell and Norman Rockwell) and the photographs in *Life* magazine. Movies were another passion. "I remember being sick with excitement on Thursday when I knew that Saturday was coming and I could see the movie at the Atlas Theater on H Street for eleven cents," he recalls. "I'd stay all day; I loved it; I didn't want it to ever end." In all of this, the constant was a preoccupation with people and the images of people.

Apart from his drawing, which was a continuous activity, the strongest and most complex early expression of Wright's interest in art was a homemade marionette show. "You could buy the marionettes with plaster heads and make the costumes to suit yourself," he remembers. "On my eighth birthday, I got eight of them—my mother must have worked around the clock to fix them for me. I got a few more later." Wright constructed elaborate sets for his productions, relating the various story lines to movies he had recently seen. He painted backdrops and drew "playbill" posters for "coming attractions," and he devised theatrical lighting effects with a small intense light pulled out of a gift microscope. "What I loved was to create the illusion of space with a two-dimensional image—to make the backdrops and the sets open out behind the figures." Trying to sum up the marionette show's continuing appeal for him over a period of years, Wright comments, "It was a kind of magic realism. Yet I couldn't enjoy it in operation—I couldn't see the show as I manipulated the figures. I enjoyed the preparation, the mysterious aura of reality as everything stood in place, ready to go."

Formal art lessons began in junior high school, but it was at Eastern High School, where he studied under Leon Berkowitz, that Wright began to believe in the serious possibility of a career in art. A scholarship from the National Society of Arts and Letters allowed him to begin college in the fall of 1950, at American University, which at that time had the most comprehensive and innovative art program in the area. Having incorporated the art school which had operated at the Phillips Gallery until the end of World War II, the art

department at American featured many of the same teachers—Sarah Baker, Robert Gates, William Calfee (joined by their former student Ben Summerford)—and it carried on the intense interest of the Phillips in modernist French and American painting. The predominant style favored at American at the time Wright began was a loose, fluid realism, with a certain admixture of patterned stylization and geometric abstraction. Among the artists most often cited as exemplars by the faculty were Paul Klee, Arthur Dove and Karl Knaths (all well represented at the Phillips). Knaths lectured to the students, as did Jack Tworok, and visits were made to New York to the studio that Tworok shared with Willem de Kooning.

Wright had come to American with his commitment to a fairly literal realism intact, but he soon found himself in conflict. The faculty was moving toward a greater emphasis on abstraction, and Wright, along with a few other "conservatives" among the students (including Jack Boul, William Delorme, Dominic Spadaro, Gerald Wartofsky and William Woodward), resisted the trend. "Some of the people in the department thought I was stubborn, conventional, moralistic, tight and hard to teach," Wright recalls. "I suppose I was, but I knew what I wanted. I would have occasional binges of experimentation in abstract art, but I wasn't comfortable there." He was far happier emulating the work of the Impressionists and post-Impressionists, in particular Cézanne, Matisse, Bonnard and Vuillard, that his special mentor Sarah Baker loved.

The style that he began to develop at American was freer and more brushy than the way he had worked before, with a greater interest in color contrasts and the exploration of rich colors. Space was shallow, and the organization of the paintings often relied on combinations of flat, strongly-marked patterns. "But the work was still extremely representational," the artist says. "The excitement for me still was in the realism."

After graduation from American in 1954, Wright began to study art history at the University of Illinois, and in 1956, having won a Leopold Schepp Foundation Fellowship, he embarked on a two-year painting and research visit to Europe, studying at the Bernard Berenson Villa I Tatti near Florence. Both of these experiences were extraordinarily important in his development. He became acquainted with the work of the old masters (in particular, Carpaccio and Vermeer), for which he found an immediate affinity, and he was introduced to printmaking, both as a subject of scholarly



The Dancing Fool, etching, 1965, 11¼ × 5¾ inches

study and as a new area of art to master. With his wife Mary, Wright returned to Europe in 1961, this time to immerse himself in printmaking in Stanley William Hayter's Atelier 17 in Paris, learning all the major intaglio techniques, with a concentration on deep-bite etching and engraving. This was the beginning of a decade's deep involvement in printmaking,

both in Paris and in Washington, an involvement that would radically affect the imagery and the techniques employed in his painting as well.

For a time, the prints seemed to have little relationship to the paintings. As Wright traveled about the Italian and French countryside, he sketched profusely, turning the sketches into paintings later in his studio. These were almost always landscapes, quite often of a distant hilltown seen from a promontory, and generally unpeopled. The treatment was undetailed, with strokes and patches of color building the composition, and the paint was applied directly, flattening space and diminishing any sense of atmosphere.

The prints, in contrast, dealt with line and exactly defined shapes, and although they utilized some of the same subject matter as the paintings, predominantly they offered an outlet for Wright's interest in figure work and story-telling. "I used printmaking to express literary and poetic thoughts and attitudes. That's a very old tradition in prints—it goes back to Dürer and Rembrandt—and I felt at home in it. It seemed possible to be didactic and allegorical in the printmaking medium, in a way that had become too anachronistic in painting." In a sense, Wright's art had divided into mutually exclusive areas: the painting dealt with brilliant color, location and large-scale forms—an entire town or a hill and valley—much like an elaborate stage-set; the printmaking concerned itself with the particular, the figurative, the anecdotal—the actors and the story-line—observed in subdued color (later, black and white) with exactness and detail.

Two other aspects of the printmaking were to have an impact on Wright's painting. One was an examination of gesture and stance—"body language"—to indicate character, attitude and emotion. Wright found that the angle of a head or a rounding of the shoulders could help establish relationships and "tell" the story. The second aspect, and the more fundamentally important, was the technique that Wright developed in deep-bite etching: he had to learn to "see" in light and dark. Those areas of the plate to be left un-inked—the highlights and lighter areas of the design—were protected from the etching acid by a coating of black asphaltum. Wright had to analyze each figure and object, not simply understanding its general outline and form, but discovering the various areas of light and dark that went into making it. These then were "painted" on the plate in shapes of asphaltum, or were left uncovered as a kind of negative space. This was a depiction not by line, cognitive



The Evening Sun of Pontoise, 1968, 26 × 39 inches

shape, nor color, but by value and tone: the dispersal of light across assorted surfaces within a space.

While in Europe, Wright alternated several months' intense concentration on printmaking with relatively shorter bouts of painting; curiously, the technical discoveries and new way of "seeing" associated with the prints were not carried over into the canvases. That synthesis would not occur until a number of years after his return to Washington in 1964. In the meantime, he faced a dilemma. The Paris paintings and prints were exhibited at the Mickelson Gallery in mid-1965, and although the show was well received, it was clear that the Washington art scene of the 60's was not greatly receptive to traditional realism, especially in painting. Whatever cachet the city possessed as a center for contemporary art was tied to the idea of the Color

School; painting had to be flat, emblematic, geometric and abstract. Acceptance for something as radically "different" as straightforward representation would have to wait for at least ten years, when the tolerance for a pluralism in styles and subjects had grown in the country as a whole, as well as in the city. Wright discusses this realization: "In Europe I was involved with an earlier period of art; I was out of touch with what was happening here. I found the U.S. trends alien; they became unimportant, and I developed my own loves and interests." Yet faced with this discouraging reaction to his work, he de-emphasized his painting for a time; while never abandoning the medium, he turned his attention primarily to printmaking, and for the rest of the decade he was known best for his prints.

During this period, though, certain key developments set the stage for Wright's return to painting and for the formation of his mature style. The first was his resumption of teaching (He had taught briefly at American and other schools in the late 50's.), initially at the Corcoran School of Art in 1966, then in 1970 at the George Washington University. In addition to offering the stimulus of working with other artists, teaching forced Wright to learn new techniques. "I had to teach a course on perspective at the Corcoran, and I didn't really know it myself. I was one step ahead of the kids that whole semester, but I learned about perspective. And I began to be interested in using it in my work to give a sense of depth."

The second was his growing desire to paint his young daughter Suzanne, born in 1966. She first appeared, at the age of two months, on her father's shoulder, in the background of an elaborate allegorical etching, *The Song of Orpheus*. Soon thereafter, he began a series of paintings that continues to this day, showing Suzanne either alone or with her mother, sometimes accompanied by her father or aunt. This was the first time since Wright's student days that the figure had appeared in his painting as anything more than a featureless stylization or a tiny element in a landscape. Wright says, "With Suzanne I found a new subject, something that naturally evolved into paintings of my family and friends, and even of myself. I thought it would be fun to watch Suzanne grow up and myself grow old in my painting."

The third development was slow and somewhat frustrating: Wright taught himself to work with glazes. The means was a large French townscape, *The Evening Sun of Pontoise*, taken from a sketch and worked up over a three-year period, from 1965 to 1968. Glazes, dilutions of paint in different proportions of medium, allow translucent and transparent layerings of color, giving a sense of atmosphere and the passage of light over a distance. Wright found that glazing requires more information, rather than less, to be included in a work; because of this, his painting began to be more exact in construction and in the placement of accents. The glazing process is a gradual one, allowing time for reflection as the layers are built up to achieve the desired effect, quite different from the *alla prima* style Wright learned at American, which emphasizes an all-at-once put-it-on-and-leave-it application of paint. With this new technique, a much greater subtlety was brought into Wright's work, together with a more thoughtful working out of composition and detail.

Finally, Wright began to apply the lesson of the prints to the process of making his paintings, evolving the method that he still uses. Starting with a flat neutral ground, he

makes a chiaroscuro "drawing" of the scene in lights and darks. The drawing isn't linear in any sense; rather, the light areas are placed across the canvas in autonomous shapes—in the artist's words, "like stepping stones across a pond"—in exact relationship to each other, until every single highlight, from the gleam on an eyeball to the sheet of glare on a piece of glass, is in position. The neutral ground forms the mid-tones of the drawing, and the darks then are added to give solidity and depth. The finished drawing is an analysis of the scene in black, gray and white; on this substructure the final work is built in layers of paint and glaze. Yet no matter how many layers are applied, the under-drawing to some extent remains visible.

The inspiration for the paintings, with the exception of the "historical" works, always comes from direct observation, but once a subject has been selected, numerous photographs of it are made, both in color (slides) and black and white. These function as notes for Wright, not as objects for exact reproduction. A synthesis of their information occurs during the painting process, modified (whenever possible) by frequent reference to the actual place or person. (For the portraits, Wright has his models pose extensively, and in some of the studio still lifes, such as *Shelf with Two Candles* [cat. 42], the artist has found himself debarred from disturbing the affected part of the room until he has finished painting it.) The completed work thus is the product of on-the-spot observation and a continuous process of modification, rather than the re-creation of a photograph.

Yet because the paintings are so exact in their placement of lights and darks and, therefore, so immediately convincing, it often has been assumed that they are photo-realist in aim and method. This misconception has been compounded by the look of the paintings in printed black and white reproduction: rather than paintings, they can appear to be photographs of their subjects. Actually, although they are precise, they are not extraordinarily detailed, and a close examination of the surfaces will show that the brush strokes by and large are quite free. There is none of the astonishing "immaculate" quality of the typical photo-realist work: the hand of the artist always is visible.

The paintings that Wright began to make with this new method, in 1968 and 1969 (the earliest works in the current exhibition), for the most part are rather small and relatively uncomplicated. In each case, they deal with no more than two people, usually Mary and Suzanne, in quiet domestic interiors, or walking together in Montrose Park. The



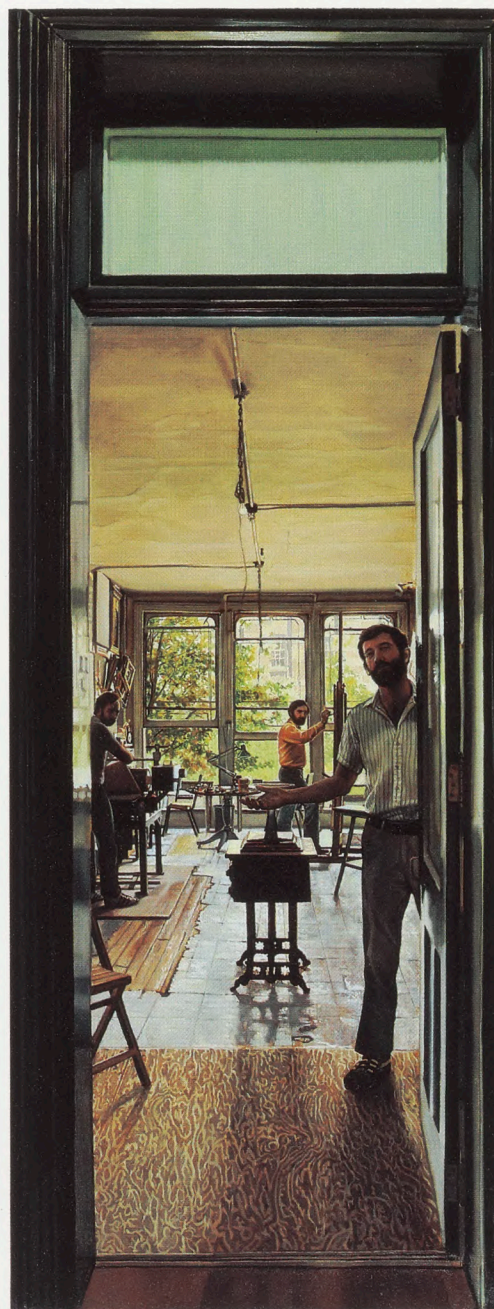
27. *Mary, Suzanne and Brenda at Table*, 1976, 26½ × 31½ inches

handling varies. *Montrose Park in the Snow* [cat. 32], one of the largest works from this period, is marked by a loose treatment and a comparatively rough stroke; in contrast, *Mary and Suzanne* [cat. 23] is smoothly finished, with delicate modeling of the faces and arms.

Regardless of the treatment, though, or of the degree of finish or amount of detail, what comes through in all of these paintings is an almost explosive joy in the handling of light. The gleaming highlight on the pulled-in back-curl of Mary's hair in *Mary and Suzanne*, the touch of light picking up the edge of the old man's eyebrow in *Mr. De Oro* [cat. 31], the rough planar summation of the clothing of the two figures in *A Walk in the November Sun* [cat. 60]: all these are accurate observations, but they are also bravura touches, the marks of a painter reveling in his control of the medium. For the first time, Wright's paintings exhibit a convincing space, with the figures and objects placed convincingly within it. There is atmosphere even in the most closely-cropped section of a room, and in the outdoor scenes, the light moves back with assurance through the thickets and tangles of the trees and underbrush to point out a distant horizon.

The color, rich yet clear, also exhibits a new assurance; more significantly, with these paintings Wright initiates a new organization of color that he refines in the paintings of the 70's. A single color "family" generally is chosen as the fundamental expression of the work; played off against it is the accent or counterbalance of a second color group (quite often the complementary of the first). Thus in *Mr. De Oro*, the warm oranges and reds of the background and the figure's flesh tones are set off by the dark green of the old-fashioned coat, and in *Mary Reading the Funnies* [cat. 25], the golds and browns of the sitter, and the window-frame and china cupboard behind her, are contrasted to the lime-green cast of the wall and radiator and the stronger greens of the garden seen through the window.

This orchestration of colors becomes surer and more exquisitely balanced in some of the later paintings, such as *A Tree in Summer* [cat. 57], from 1973, which leads the eye through a baroque scrollery of greens and yellow-greens to the small shocking accent of the red-orange shirt on a man striding down the path. *Artist in His Studio* [cat. 5], from four years later, keys down the colors so much that it takes a few minutes of examination to recognize the lively competition set up between the tan-yellow-brown faction on the one hand and the blue and purple group on the other. At first glance, the choice and assignment of colors in Wright's



59. *The Visitor*, 1980, 74 $\frac{1}{8}$ × 28 inches



23. *Mary and Suzanne*, 1970, 16 × 20 inches



53. *Suzanne Watering the Flowers*, 1974, 18 × 24 inches

paintings invariably look "natural"; yet in each case the decision-making is so carefully considered and closely controlled that the work could as easily be titled for its colors alone, along the lines of "Arrangement in Orange and Blue."

Another motif introduced in the paintings of the late 60's and early 70's is continued and expanded in the later works. This is a new expression of Wright's old love of pattern. No longer used to flatten space, pattern shows up most obviously in the oriental rugs, which serve in turn as backdrop (*Mary Arranging Day Lilies* [cat. 24]), space-definer (*Suzanne in Winter* [cat. 52], and numerous others) and as a foil or alternate source of interest (*Portrait of Jim* [cat. 39]). But pattern occurs in many other forms as well, some of them very understated. The trees and branches in most of the outdoor scenes, early and late, describe repetitive arrangements and unobtrusive visual "rhymes" (Note, in particular, the pair of flanking small trees in the foreground of *A Tree in Summer* and *A Tree in Autumn* [cat. 55], and the network of intersecting branches of *A Tree in Winter* [cat. 58].).

The interior scenes offer even greater scope for an exploration of pattern, from the barely visible (the textured bedspread in *Sunday Funnies* [cat. 49]) to the triumphant (the multiplying crescendo of angles and triangles in *Artist in His Studio*). In addition to distributing attention to various parts of the painting, becoming a vehicle for the orderly disposition of color, and in some cases forming the basic composition, pattern serves the purpose for Wright of reinforcing one of the fundamental attributes of his work: the sense of relatedness, of multiple cross-references, finally of timelessness, that underlies his entire mature production.

Curiously, this timeless quality co-exists with a very lively appreciation of the passage of time and the effects of that passage. Looking from painting to painting, from 1968 to 1980, we watch Suzanne grow from a baby to an adolescent, we see changes in the appearance of Wright and his wife, we observe models, friends and students come and go. The studio itself changes: different equipment is on hand, different paintings are seen in progress or on the walls. At the same time that Wright began to paint his young family, in the late 60's, he also turned his attention on himself. The first big "studio" painting [cat. 44], completed in 1970, characteristically presents the artist as the subject, in the process of painting from a model. In the next decade, numerous other studio paintings followed, forming almost a yearly record, with *The Visitor* [cat. 59], 1980, as the most recent example. In

each case, the artist is observed, usually painting, in his familiar surroundings; from work to work, the changes both small and large in the appearance of the person and the room are apparent.

Nevertheless, the cumulative evidence of change is counterbalanced by an equally great accretion of references to what has gone before, and a consequent insistence on the continuity of experience in this depicted world. The small paintings of the late 60's and early 70's begin to reappear as painted objects in the larger paintings of the latter half of the 70's, functioning as time capsules as much as compositional elements. *Suzanne Watering the Flowers* [cat. 53], showing a young Suzanne, sits above an older Suzanne's head in *Sunday Funnies*; *The Evening Sun of Pontoise* [not in catalogue] appears over the piano in *Für Elise* [cat. 17]; the top part of *Mary and Suzanne* is visible behind the portable screen in *Home Movies* [cat. 19].

It's in the studio paintings, though, that this cross-referencing is most prevalent. There are the expected "quotations" of paintings seen on the walls or the easel (for instance, *Mary, Suzanne and Brenda at Table* [cat. 27] high on the left wall of *The Studio, 1976* [cat. 46]), but there are extra fillips as well: paintings mirrored (The reverse images of *Along the Mall* [cat. 2] and the central panel of *Ninth Street* [cat. 33] appear in *Mirror Image* [cat. 30].), paintings at one or two removes (*The Artist and His Model* [cat. 4] shows two views of the model—in "actuality" and, from a slightly different angle, as a "painting"; the related painting, *The Knight* [cat. 21], actually was made *after* the larger painting that depicts it "in progress."), and paintings within paintings within paintings (*Artist in His Studio* shows the left portion of *The Studio, 1976*, which in turn depicts *Mary, Suzanne and Brenda at Table*). In this cat's-cradle of existences, time becomes fluid: distinctions between "what was" and "what will be" are blurred. Works from the past join to form the work of the present; the current depiction of a half-finished work predicts its completion in the future.

These multiple references aren't limited to representations of Wright's paintings and prints. As a fundamental compositional device, the rectangular image within the larger rectangular image is recurrent, most frequently in the domestic, studio and urban scenes, but quite often in the landscapes as well. The outdoors is contained in a window; an empty frame sections off the shelf behind it; a flat archway creates a separate world in the room beyond; a mirror brings in the "unseen" opposite wall; an L-shaped path civilizes a



49. *Sunday Funnies*, 1979, 36 × 48 inches



17. *Für Elise*, 1980, 32 × 42 inches

patch of grass; three immense trees strip a discursive horizontal expanse into vertical slices. The five panels of *Ninth Street* are each a fully realized conception within the greater work, and each of the sections of *Three Windows on the Sea* [cat. 54] can stand on its own. The point is that these constituent parts—"paintings" in the studio, views from the window, areas of a room, even discrete pieces of a landscape—function as separate orders of existence, disparate "bits" of information; yet, as divergent or perhaps antithetical as they may seem, they are held together in the larger framework of the piece. There is a reconciliation of different experiences and points of view (both literally and figuratively) in Wright's work—or perhaps it is more accurate to say that the different views are held in suspension, without any final settlement.

The sense of timelessness, of a seamless continuity, receives a powerful corroboration from this formal device: because the painting functions as a kind of mosaic of smaller, almost autonomous compositions, no snap judgment of it can be made. It can't be quickly "placed." Alternative explanations, different possibilities keep suggesting themselves. Whether the work is as large as *The Inaugural Parade* [cat. 20], crowded with incident and marked by a grand disappearing vista down the entire length of Pennsylvania Avenue, or relatively as small as *Shelf with Two Candles*, with its cropped composition and shallow space (nearly *trompe l'œil* in its flatness and attention to detail), the eye moves *within* the painting, rather than over it—lighting on one passage, moving to another, noticing suddenly a third section, rather than forming a capsulized view.

Wright reinforces this reaction by a subtle distortion of space, most easily evident in the larger paintings. First developed for the vertical *Tree* paintings of the early 70's, this stratagem is used predominantly in the sweeping horizontal landscapes and beach scenes and in the larger of the studio paintings, although it can show up in such domestic efforts as *Für Elise*. Basically, it is a panning stretch, like a wide-angle panoramic photograph taken by a moving camera. In such works as *Summer Evening* [cat. 47], *People at Twilight* [cat. 37], *Along the Mall* and *The Inaugural Parade*, there is an impossible elongation of space. Rather than giving us a picture with a particular point of view, Wright offers an area for us to wander in, leaving us free to pick out whatever "pictures" we want within it. (In this regard, note how the shadows of the horses on the left in *The Inaugural Parade* "turn the corner," in comparison to the shadows cast by the rest of the parade and the buildings "straight ahead" down



Pennsylvania Avenue. It's as if the parade exists in three dimensions, ready to present itself wherever we direct our gaze.)

The same thing happens in *The Studio*, 1976: we see far too much of the side walls and the foreground, all in focus, to reconcile with "reality"; what would take several moments of head-craning and changing focus to comprehend in the actual studio is given to us here as a seamless whole. Technically, Wright achieves this by establishing several vanishing points along the horizon for neighboring systems of perspective; these are juggled into compatibility in a way that satisfies the eye, even though it is perspectively "incorrect." Another striking example of this, on the vertical axis, is *The Visitor*, which gives us both transom and doorsill, ceiling and floor, and everything in between, in one astonishing sweep.

Ninth Street, the most spectacular of the scenic set-pieces, accomplishes the same effect by different means. Instead of stretching space to the periphery, its five angled panels wrap it around us. Again, there is no particular point of view: wherever we look, we are given something to see, in every direction an equal amount of detail and the same high resolution. Rather than looking at a painting, we are entering a little world, with the freedom (and the responsibility) to decide for ourselves what is significant and where to direct our attention.



54. *Three Windows on the Sea*, 1976, 24 × 86 inches
(triptych: two panels each 24 × 18, central panel 24 × 50)



20. *The Inaugural Parade*, 1978-80, 44 × 88 inches



46. *The Studio*, 1976, 1976, 42 × 60 inches

44. *The Studio*, 1970, 1969-70, 25½ × 36⅛ inches



4. *The Artist and His Model*, 1979, 40 × 48 inches

All of this—the distortion of space, the confusion of time, the multiplicity of references and positions, the repetition of formal and descriptive elements—posits an all-encompassing yet detached attitude, an Olympian point of view. This isn't to say that Wright is without feeling for his subjects: in his portraits, especially, the affection is clear and a tender regard comes through. Yet balancing that emotion is a dispassionate observation, a distancing and reservation of judgment that argues a readiness to see all sides, not just one.

Part of this attitude is expressed in an intense curiosity: Wright isn't satisfied to see something only once. He returns to his subjects again and again, looking from a slightly different vantage point, perhaps, trying different configurations, or elaborating in one direction or another. It's as if he were holding a souvenir paperweight in his hands—the small scene in a clear liquid-filled globe—turning it patiently, obsessively, to see it in every possible way. We find this in his treatment of the landscapes: the same tree viewed in every season, several views of the same stretch of the Maine seacoast. We see it in his paintings of his family: not simply in the fact of a recurrent cast of characters, but in the observation of them at the same activities—sitting at the table, say, or reading the funnies. It is especially obvious in his treatment of himself. He catches himself from every angle, not just in the traditional frontal view. Indeed, much of the time that we see him, he isn't looking our way. We are gazing over his shoulder as he plays the piano in *Für Elise*; we see him in profile in most of the studio paintings; he throws us a quick glance as he crosses in the middle distance in *F Street, 1900* [cat. 15]; tipping his hat, he is part of the crowd in *The Inaugural Parade*. Again, unlike the usual practice in self-portraiture, we feel that the artist is not so much presenting himself for *our* enlightenment as he is examining himself for his own.

Another manifestation of this almost scientific detachment is seen in the way that Wright breaks down the barriers between his "picture world" and the "real" one, by drawing us into his creations. As the door swings open and the young man extends a hand in welcome, we realize that *we* are *The Visitor* to Wright's studio; in the background, interrupted by our appearance, the artist at his easel gives us an appraising regard. That cool measuring look recurs often, most memorably perhaps in *Ninth Street*. Lost in the brilliantly lighted wrap-around expanse of a full city block, we are startled to find the unexpected materialization of the artist, arms crossed, staring at us from in front of the cashier's booth in the parking lot. Looking back, we realize suddenly that we are

where he was when he created this world; having made it, he has retreated into it to watch us take up his former position—the observer observed.

Time and again, Wright puts us in his place and puts himself in the picture. In other instances, the disarming casualness of the scene and the lack of self-consciousness of the people in it convince us of our accidental, almost eavesdropping presence (Note, for example, the marvelous touch, both compositionally astute and interpretively revealing, of the half-open bureau drawer in the foreground of *Sunday Funnies*). It's as if the artist is determined that nothing will stand in the way of his involving us in his concerns. Conventions about the "real" and the "imaginary," convictions about the proper relationship between artist and viewer, alike are disregarded.

From this point, it is a short step to understand the impulse behind the recent group of "historical" paintings. Though he has never completed any other paintings like them, Wright clearly is giving vent here to some of the interests and enthusiasms that resulted in the allegorical prints of a decade earlier. Much more than that, he is bringing the allegory and story-telling home. Instead of depicting events out of classical literature and European history, these paintings are involved with the artist's life and the artist's city. They are "family" paintings as much as any view of Suzanne at the dining room table or a scene of the artist and his friends in the studio—only at a slightly greater remove. They too are a method for Wright to examine himself and his life.

This is made clear in the earliest of this group, *F Street, 1900*, completed in 1977. The building that currently houses Wright's studio is shown in a much younger state in the center background; to the left is the old Post Office Building, and a casual group of pedestrians and bicyclists animates the street. One of the strollers is Wright himself, exploring an eighty years' younger version of his familiar surroundings, putting himself in touch with what will become his studio. This last is almost literally the case, because his head is in direct line with his studio window.

The three big parade paintings are not so intimately allusive, although Wright appears in one, and the genesis of another (*After the Big Parade* [cat. 1]) was a set of photographs taken by his father-in-law as a young man; yet they too deal with significant sections of the city for Wright, in the same tour-de-force manner of *Ninth Street*, and with some of the same sweeping effect. The most poignant of the history paintings, though, is the smallest and most intimate, *Ancestors*



15. *F Street, 1900*, 1977, 38 × 50 inches

[cat. 3]. Depicting his great-grandfather and great-grandmother with his grandfather as a boy, this work is one of only two that Wright has done in a full-blown *trompe l'œil*. The deception occurs in an elaborate painted "frame," complete with cast shadow on the inner "painting's" surface at top and a "brass plate" identifying Wright as the artist (and a member of the "American School") at the bottom.

Once again, Wright is confounding time. He is reaching across years to his ancestors (only one of whom ever knew him), seeing himself in them. The young boy, Wright's grandfather-to-be, gazes forthrightly back, his immature person the prediction of the artist's existence. The beautifully painted false frame is at once an acknowledgment of the artifice (and ultimately the futility) of the exchange and a reminder that it is only through the artist's skill that it occurs at all. The "brass plate" is the crowning touch. Implying the nirvana-like accession of the painting to a museum collection after the passage of years, it puts Wright into "history" along with his ancestors, ironically distancing us from the painting almost as much as the painting is removed from the people it describes.

Although some of the superficial resemblances are strong, Wright's work has little to do with traditional ideas of realism. It isn't involved with a "scientific" description of everyday objects; it doesn't concern itself with the capture of the fleeting moment or the fixing of the nuances of a transitory light; though it makes use of photographs, it by-passes the photo-realists' breathtaking I-am-a-camera verisimilitude. It doesn't seek to teach or persuade, nor to convince by example. It isn't journalistic in appearance or purpose. It isn't simply commemorative or anecdotal, although commemoration and anecdote both have a place in it. It is intensely personal, and cumulatively revelatory of the artist's life, yet it is public and dispassionate at the same time. It resists easy

summation, yet summation, rather than the quick take, is what it is about.

Nothing in these paintings is idealized—people are shown with their creases and warts, and the studio exhibits its falling plaster—but in a deeper sense what is being sought is the ideal. Wright is concerned with the discovery and revelation of essential character, whether of a place or a person. Everything is arranged for this purpose. The compositions are quietly serviceable: they present the scene without calling attention to themselves. There are no dramatic incidents: the people in this world customarily are discovered at their ease or in repose; the landscapes are serene. There is very little movement, certainly no hurry. Even in the street scenes and the parades, the sense is more of a tableau, a decorous congregation, than of a jostling, anonymous press. The dominant mood throughout is one of contemplation.

In this conducive atmosphere, Wright carries out his investigations. Ordinary constraints of space and time are ignored: diverse pieces of information are brought together in a process of synthesis and reconciliation. Patiently, observantly, the salient characteristics are determined and set down, and the character emerges. The light moves with a brisk purposefulness, almost with its own intelligence, as it picks out the various landmarks of the scene. There is a profound clarity to the whole enterprise, a feeling that things are being seen through and through, and that whatever there is of significance is being brought to our attention. Wright's world now is far more complex than the marionette theater he constructed forty years ago, but now, as then, he is devising its stories and shaping its configurations into a coherent, self-consistent whole. This time, though, as he presents a succession of tableaux from his life, along with his audience, he can watch the show.

David Tannous



"ANCESTORS"
FRANK WRIGHT
1872 -
AMERICAN SCHOOL



58. *A Tree in Winter*, 1974, 40 × 48 inches



55. *A Tree in Autumn*, 1973, 48 × 36 inches



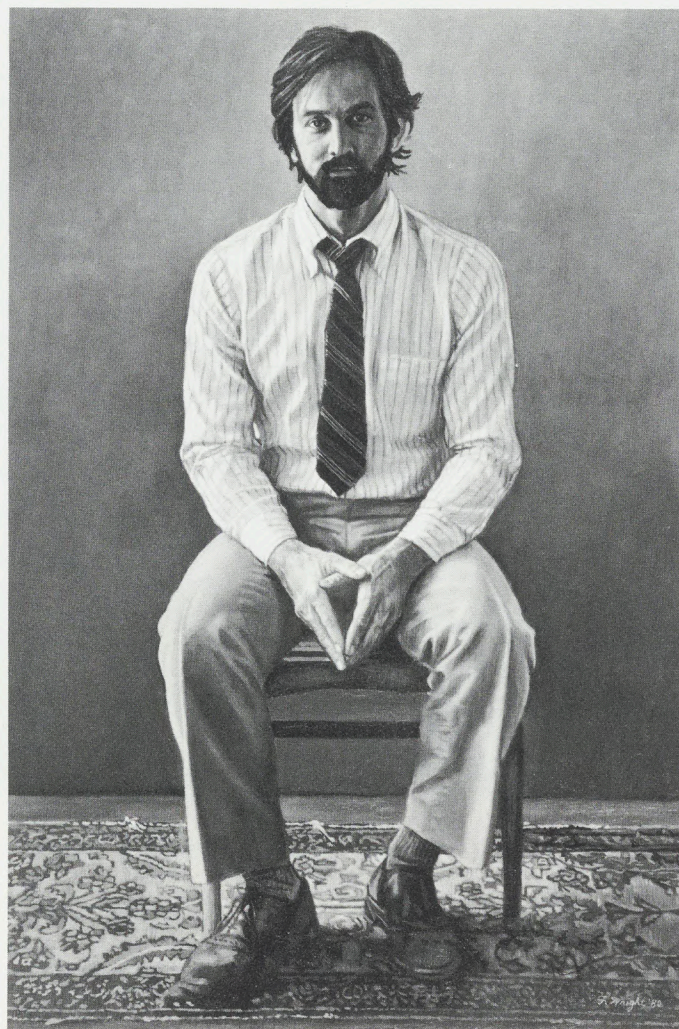
8. *Beach from a Distance*, 1976, 31 × 37½ inches



36. *Pennsylvania Mountain*, 1977, 36 × 52 inches



34. *Old Black Gentleman*, 1979, 38 × 24 inches



39. *Portrait of Jim*, 1980, 35 × 23 inches



11. *Clarice Painting Her Mother*, 1979, 24 × 24 inches



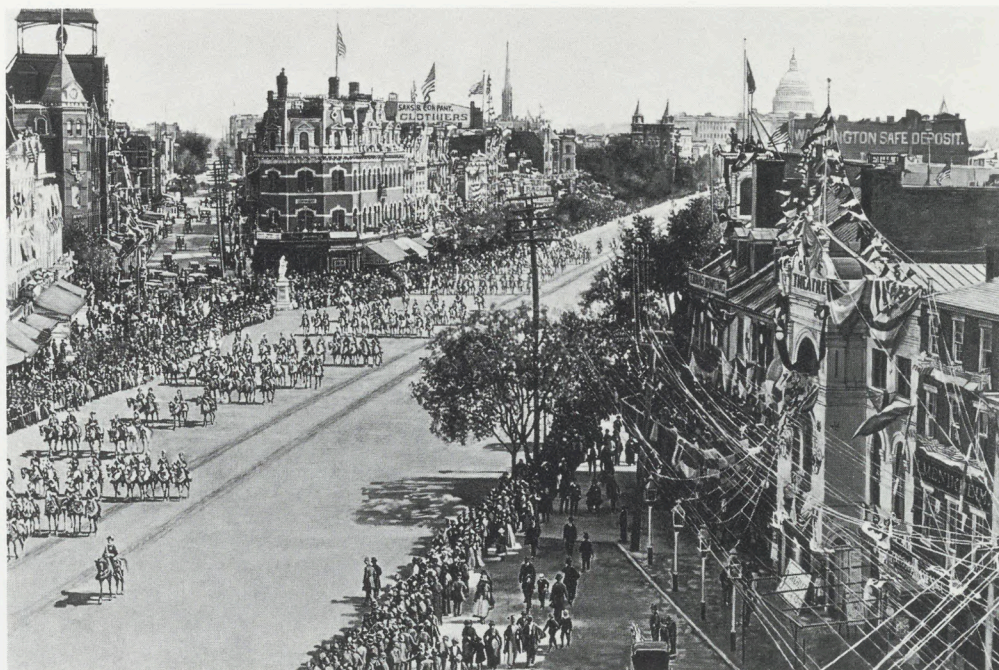
51. *Suzanne by the Window*, 1974, 9 × 12 inches



42. *Shelf with Two Candles*, 1979, 27½ × 35 inches



16. *Facade*, 1976, 28 × 36 inches



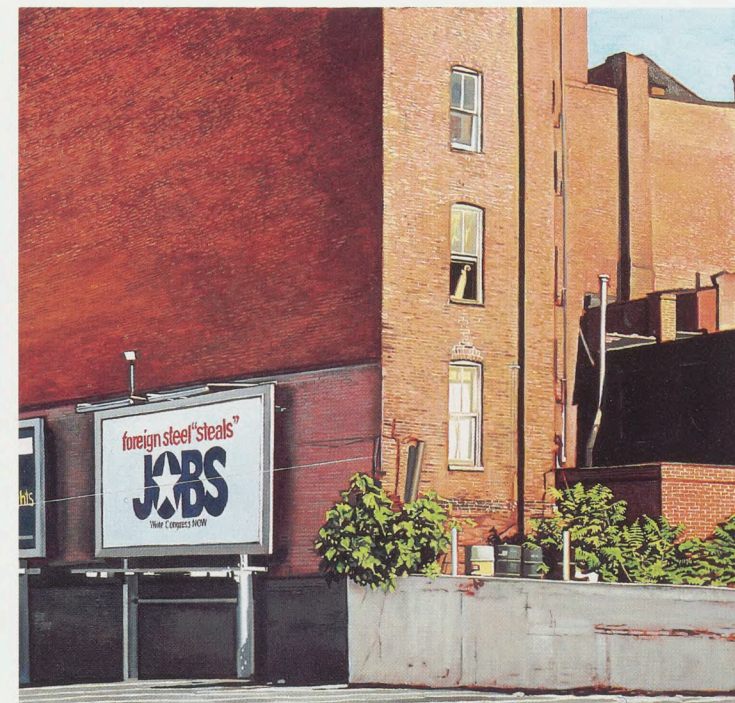
9. *The Big Parade of '89*, 1978, 44 × 66 inches



1. *After the Big Parade*, 1978, 40 × 48 inches







33. *Ninth Street*, 1977-80, 42 × 248 inches
(five-panel polyptych: four panels each 42 × 44, central panel 42 × 72)



2. *Along the Mall*, 1978-79, 20 x 50 inches



2. *Along the Mall*, 1978-79, 20 × 50 inches



12. *Country Supper*, 1975, 42 × 60 inches

Catalogue of the Exhibition

All works are oil on canvas. All dimensions are in inches, height preceding width.

1. *After the Big Parade*, 1978, 40 × 48
Collection Mr. and Mrs. Davis Buckley, Washington, D.C.
2. *Along the Mall*, 1978–79, 20 × 50
Collection Dr. and Mrs. George Benjamin Green
3. *Ancestors*, 1977, 38 × 31
Courtesy Kennedy Galleries, New York
4. *The Artist and His Model*, 1979, 40 × 48
Collection Dr. and Mrs. Jerome B. Raphael
5. *Artist in His Studio*, 1977, 48 × 40
Collection Harrison Securities
6. *An Artist Sketching in the October Sun*, 1975, 15 × 19
Courtesy Kennedy Galleries, New York
7. *An Artist Sketching on an April Afternoon*, 1972, 8 × 12
Collection the artist
8. *Beach from a Distance*, 1976, 31 × 37½
Collection Harrison Securities
9. *The Big Parade of '89*, 1978, 44 × 66
Collection The Charles E. Smith Companies, Arlington, Virginia
10. *Clarice*, 1978, 25 × 30
Private Collection
11. *Clarice Painting Her Mother*, 1979, 24 × 24
Private Collection
12. *Country Supper*, 1975, 42 × 60
Courtesy Kennedy Galleries, New York
13. *Damariscotta*, 1972, 12 × 18
Collection William I. Kent, Jr. and Donna L. Truver-Kent, Herndon, Virginia
14. *Early Morning Walk*, 1976, 20 × 36
Courtesy Kennedy Galleries, New York
15. *F Street, 1900*, 1977, 38 × 50
Collection Mr. and Mrs. David Genshaft
16. *Facade*, 1976, 28 × 36
Courtesy Kennedy Galleries, New York
17. *Für Elise*, 1980, 32 × 42
Collection Mr. and Mrs. Jules Kay
18. *Games of Summer*, 1973, 10 × 15
Collection Rebecca Pollard Logan, Washington, D.C.
19. *Home Movies*, 1974, 24 × 30
Private Collection
20. *The Inaugural Parade*, 1978–80, 44 × 88
Courtesy Kennedy Galleries, New York
21. *The Knight*, 1979, 39 × 26
Courtesy Kennedy Galleries, New York
22. *The Letter*, 1976, 15 × 19
Courtesy Kennedy Galleries, New York
23. *Mary and Suzanne*, 1970, 16 × 20
Collection the artist
24. *Mary Arranging Day Lilies*, 1969, 16 × 20
Collection the artist
25. *Mary Reading the Funnies*, 1969, 8 × 11
Collection Mr. and Mrs. Robert Nightlinger, Fairfax, Virginia
26. *Mary Setting the Table*, 1980, 24 × 18
Courtesy Kennedy Galleries, New York
27. *Mary, Suzanne and Brenda at Table*, 1976, 26½ × 31½
Courtesy Kennedy Galleries, New York
28. *The Master Painter*, 1980, 43 × 36
Collection Dr. and Mrs. Jerome B. Raphael
29. *Michael*, 1969–70, 30 × 20
Collection the artist
30. *Mirror Image*, 1978–79, 35 × 28
Private Collection
31. *Mr. De Oro*, 1968–69, 8 × 10
Collection G. Joseph Minetti
32. *Montrose Park in the Snow*, 1970, 40 × 36
Private Collection



37. *People at Twilight*, 1976, 24 × 66 inches

33. *Ninth Street*, 1977–80, 42 × 248
(five-panel polyptych: four panels each 42 × 44, central panel 42 × 72)
Courtesy Kennedy Galleries, New York
34. *Old Black Gentleman*, 1979, 38 × 24
Courtesy Kennedy Galleries, New York
35. *Old Man Smiling*, 1970, 21 × 14
Collection Michael Straight
36. *Pennsylvania Mountain*, 1977, 36 × 52
Courtesy Kennedy Galleries, New York
37. *People at Twilight*, 1976, 24 × 66
Courtesy Kennedy Galleries, New York
38. *Picnic under a Tree*, 1975, 11 × 22
Courtesy Kennedy Galleries, New York
39. *Portrait of Jim*, 1980, 35 × 23
Private Collection, Sarasota, Florida
40. *Sarah Setting the Table*, 1972, 8 × 12
Collection Margaret Graham Krinking, Chevy Chase, Maryland
41. *Shelf by the Window*, 1978, 30 × 25
Private Collection
42. *Shelf with Two Candles*, 1979, 27½ × 35
Courtesy Kennedy Galleries, New York
43. *Studio at Night (The LeDroit Building)*, 1975, 30 × 26
Collection Mr. and Mrs. Jacob A. Stein
44. *The Studio*, 1970, 1969–70, 25½ × 36½
Collection Rev. and Mrs. Jo C. Tartt, Jr., Washington, D.C.
45. *The Studio*, 1975, 1975, 29 × 36
Collection Capricorn Galleries, Bethesda, Maryland
46. *The Studio*, 1976, 1976, 42 × 60
Collection Dr. and Mrs. Jerome B. Raphael
47. *Summer Evening*, 1976, 24 × 48
Courtesy Kennedy Galleries, New York
48. *Sunday Afternoon*, 1978, 36 × 26
Collection Harrison Securities
49. *Sunday Funnies*, 1979, 36 × 48
Private Collection, Rochester, New York
50. *Suzanne at Thirteen*, 1979–80, 25 × 36
Collection Mrs. Frank Wright, Chevy Chase, Maryland
51. *Suzanne by the Window*, 1974, 9 × 12
Collection Adams, Davidson Galleries, Washington, D.C.
52. *Suzanne in Winter*, 1978, 40 × 32
Private Collection
53. *Suzanne Watering the Flowers*, 1974, 18 × 24
Collection the artist
54. *Three Windows on the Sea*, 1976, 24 × 86
(triptych: two panels each 24 × 18, central panel 24 × 50)
Private Collection
55. *A Tree in Autumn*, 1973, 48 × 36
Collection the artist
56. *A Tree in Spring*, 1973, 48 × 36
Collection the artist
57. *A Tree in Summer*, 1973, 52 × 36
Courtesy Kennedy Galleries, New York
58. *A Tree in Winter*, 1974, 40 × 48
Collection Harrison Securities
59. *The Visitor*, 1980, 74½ × 28
Private Collection, Rochester, New York
60. *A Walk in the November Sun*, 1970, 29 × 36
Collection Elizabeth Ketcham, Washington, D.C.

Frank Wright

- 1932 John Franklin Wright, Jr. born October 10 in Columbia Hospital, Washington, D.C. Father is John Franklin Wright, Sr.; mother is Margaret Young Wright.
- 1932-51 Lives in family home at edge of city in Kenilworth area, between Eastern Avenue and Anacostia River.
- 1937-50 Attends local public schools: Kenilworth Elementary, Eliot Junior High and Eastern High School. First art training takes place at ages eleven and twelve at Cornelia Yuditsky's Children's Art Center in downtown Washington. Takes additional art lessons in junior high school and studies art seriously in high school under Leon Berkowitz.
- 1950-54 Attends American University on scholarship from Gertrude Vanderbilt Whitney Trust Fund, awarded by Washington chapter of National Society of Arts and Letters. Studies painting under Sarah Baker and Ben Summerford. Works part-time in Art Division of D.C. Central Library.
- 1954 Receives B.A. degree (fine arts) in June and wins Elizabeth Van Swinderin Award in Fine Arts.
- 1954-55 Paints in studio furnished by American University in basement of old Watkins Art Building. Has work accepted in Corcoran Gallery Area Exhibition.
- 1955-56 Completes course work for M.A. in art history under Dr. Allen Weller at University of Illinois, Urbana-Champaign. Studies Italian Renaissance art and takes first course in printmaking.
- 1956-58 Wins Leopold Schepp Foundation Fellowship for European Study. Paints and works on M.A. thesis (relationship of 15th-century Italian painting and theater) at Bernard Berenson Villa I Tatti, near Florence. Marries Mary Dow, May 31, 1957 in Palazzo Vecchio, Florence. Travels extensively in Europe summer 1957.
- 1958-59 Returns to Washington summer 1958 and begins teaching painting at American University in fall. Also teaches art history at Prince George's Community College and painting at Washington Hebrew Congregation. Has first major exhibition of paintings February 1959, at American University, with good critical response. In fall 1959, receives three-year Paul J. Sachs Fellowship in Graphic Arts from Avalon and Old Dominion Foundations of Mellon Trusts, awarded by Print Council of America.
- 1959-60 Begins studies in connoisseurship of prints under Elizabeth Mongan, at National Gallery of Art, September 1959, and at Alverthorpe, Lessing J. Rosenwald home in Jenkintown, Pennsylvania, January-June 1960. Also studies lithography at Beaver College, Jenkintown, under Benton Spruance. Receives M.A. degree (art history) from University of Illinois, June. During summer, works as research assistant at William Schab Gallery, New York.
- 1960-61 Completes year of post-graduate studies at Harvard University. Takes courses in Italian Renaissance art under Sydney Freedberg, connoisseurship of graphic arts under Jakob Rosenberg, and master drawings under Agnes Mongan; also takes Fogg Museum course under John Coolidge.
- 1961-64 Travels to Paris with Mary in fall 1961. Begins intensive three-year study of intaglio printmaking at Atelier 17 under Stanley William Hayter and H. Krishna Reddy. During this period travels throughout France and Italy, sketching countryside. Continues to paint in Paris (Montmartre) studio.
- 1964 Returns to Washington in June and settles in Chevy Chase, Maryland. Opens studio in LeDroit Building (810 F Street, N.W.) across from old Patent Office (now National Portrait Gallery). Completes paintings from sketches made in France and Italy; also sets up printing press and begins to make prints. Initially shares studio with Dominic Spadaro, Gerald Wartofsky and William Woodward, but within three years works there alone. Continues working in same studio until present.
- 1965 Exhibits paintings and drawings (still lifes and European landscapes) and prints (landscapes and allegorical subjects) at Mickelson Gallery in May. Also shows in San Francisco and Montevideo.



38. *Picnic under a Tree*, 1975, 11 × 22 inches

- 1965-66 Teaches painting and drawing at various institutions in Washington area. Begins teaching full time at Corcoran School of Art, July 1966. Shows in Buenos Aires. Daughter Suzanne Elizabeth born August 27.
- 1966-70 Teaches drawing at Corcoran School. Concentrates on printmaking and exhibits prints widely. Develops glazing technique in painting and begins to use chiaroscuro under-drawing. Paints portraits and park scenes with Mary and Suzanne.
- 1968 Completes plate and set of prints demonstrating methods of deep-bite etching and the printing of multiple colors from single plate, on commission for Lessing J. Rosenwald.
- 1970 Begins teaching drawing and graphic arts at George Washington University. Continues there until present, with current rank of Associate Professor.
- 1971 Exhibits recent paintings and prints at Gallery Marc in June.
- 1971-75 Paints extensively. Experiments with larger and more complex compositions, with some spatial manipulation. Also completes number of small works, with variations in texture of canvas, preparation of ground and handling of

scumbled paints and glazes. Subjects are domestic and studio interiors and park scenes. Makes number of allegorical prints.

- 1975 Exhibits paintings, prints and drawings at Adams, Davidson Galleries in May.
- 1975-80 Concentrates almost exclusively on painting, with little printmaking activity. Paintings become much larger and more ambitious, with greater range in subject matter and more experimentation in perspective and depiction of space. From 1977 begins group of "historical" paintings of Washington scenes of 60 to 100 years ago.
- 1978 Organizes "Salon des Inconnus" exhibition of work by 20 Washington realist painters, November.
- 1979 Exhibition of "historical" paintings is held in old Willard Hotel under auspices of Pennsylvania Avenue Development Corporation, January-March (begins December 1978). Joins Kennedy Galleries, New York in May.
- 1981 Simultaneous exhibitions of paintings and prints are held at Kennedy Galleries in March.

INDIVIDUAL EXHIBITIONS

- 1965 "Frank Wright: Paintings, Prints & Drawings," Mickelson Gallery, Washington, D.C., May 5-June 4 (catalogue)
- 1971 "Frank Wright," Gallery Marc, Washington, D.C., June 1-19 (extended through month; catalogue)
- 1973 "Frank Wright: Prints," Rhode Island School of Design, Providence, March 5-31
- 1975 "Frank Wright: Paintings, Prints, Drawings," Adams, Davidson Galleries, Washington, D.C., May 6-June 7 (catalogue)
- 1978 "Frank Wright: Parades Gone By," Willard Hotel, Pennsylvania Avenue Development Corporation, Washington, D.C., December 20-February 1, 1979 (extended through March 15)
- 1981 "Frank Wright: Etchings and Engravings," Kennedy Galleries, New York, February 23-March 31 (catalogue)
- "Paintings by Frank Wright," Kennedy Galleries, New York, March 3-20 (catalogue)
- 1974 "The Faculty's Hang-Ups," Dimock Gallery, The George Washington University, Washington, D.C., April 4-19
- 1975 "Selections from the Collection of Rachel and Allen Weller," Krannert Art Museum, University of Illinois, Urbana-Champaign, March 30-May 4 (catalogue)
- "The Lawrence J. Heller Collection," Tucson [Ariz.] Museum of Art, September 20-October 25 (catalogue)
- 1976 "The Faculty's Hang-Ups #2," Dimock Gallery, The George Washington University, Washington, D.C., April 1-16
- "Art Alumni I," Watkins Gallery, American University, Washington, D.C., November 30-December 16
- 1977 "Montgomery County Juried Art Show," Montgomery College Art Gallery, Rockville, Md., March 29-April 20 (brochure)
- "The First Twenty Years," The Superior Court Art Trust, The Pension Office Building, Washington, D.C., April 20-May 5, 1978 (catalogue)
- 1978 "Faculty Hang-Ups No. 3," Dimock Gallery, The George Washington University, Washington, D.C., March 2-24 (brochure)
- "Invitational Painting Exhibition, Cleveland, Pittsburgh, Washington," Southern Alleghenies Museum of Art, Loretto, Pa., May 27-July 9 (brochure)
- 1979 "Selected American Masterworks," Kennedy Galleries, New York, December 4-January 5, 1980 (catalogue)
- 1980 "25 Washington Artists: Realism and Representation," Foundry Gallery, Washington, D.C., January 8-February 9 (catalogue)
- "Faculty Hang-Ups No. 4," Dimock Gallery, The George Washington University, Washington, D.C., February 21-March 21 (catalogue)
- "Sixty American Paintings," Kennedy Galleries, New York, April 17-May 23 (catalogue)
- "Master Prints 8," Kennedy Galleries, New York, October 13-November 7 (catalogue)
- "People, Places and Things," Kennedy Galleries, New York, November 5-January 9, 1981 (catalogue)
- 1981 "Joseph Metivier Memorial Fine Arts Faculty Exhibition," Dimock Gallery, The George Washington University, Washington, D.C., February 5-20 (brochure)
- "A Kennedy Galleries Selection of American Art for Public and Private Collectors," Kennedy Galleries, New York, April 14-May 29 (catalogue)

SELECTED GROUP EXHIBITIONS

- 1955 "9th Annual Area Exhibition," Corcoran Gallery of Art, Washington, D.C., January 9-February 13 (juried; catalogue)
- "10th Annual Area Exhibition," Corcoran Gallery of Art, Washington, D.C., December 4-February 5, 1956 (juried; catalogue)
- 1956 "11th Annual Area Exhibition," Corcoran Gallery of Art, Washington, D.C., December 2-January 20, 1957 (juried; catalogue)
- 1959 "Paintings by Babs Van Swearingen, Frank Wright," Watkins Gallery, American University, Washington, D.C., February 1-22
- 1963 "Gravures de l'Atelier 17," Galerie Maître-Albert, Paris, February 27-March 30
- 1965 "Eastern Central Regional Drawing Exhibition," The Drawing Society, Philadelphia [Pa.] Museum of Art, March 18-May 2 (juried; brochure)
- "Frank Wright, Jacques Fabert," Original Prints Gallery, San Francisco, Cal., May 18-June 5
- "Vigo, Cattelani, Pacheco, Wright," Centro de Artes y Letras, Montevideo, Uruguay, July 4-15 (brochure)
- 1966 "Luca Patella, Frank Wright," Galeria Nice, Buenos Aires, Argentina, August 26-September 15
- "S. W. Hayter and Contemporaries of Atelier 17, Paris," Original Prints Gallery, San Francisco, Cal., November 25-December 25
- 1967 "18th Area Exhibition," Corcoran Gallery of Art, Washington, D.C., November 18-December 31 (juried; catalogue)
- 1972 "Prints, Recent Works by Fourteen Artists," The Art Society of the International Monetary Fund, Washington, D.C., April 27-May 23 (brochure)
- Bibliothèque Nationale, Paris
- Division of Graphic Arts, The National Museum of American History, Smithsonian Institution, Washington, D.C.
- National Gallery of Art, Rosenwald Collection, Washington, D.C.
- The Superior Court Art Trust, Washington, D.C.
- Tucson Museum of Art, Tucson, Arizona
- University of Washington School of Law, Seattle

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18. *Games of Summer*, 1973, 10 x 15 inches



50. *Suzanne at Thirteen*, 1979-80, 25 × 36 inches

Front Cover: 5. *Artist in His Studio*, 1977, 48 × 40 inches

Back Cover: 52. *Suzanne in Winter*, 1978, 40 × 32 inches

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